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ABSTRACT

A group of teacher trainers and artists developed a thematic unit designed to introduce elementary school children and preservice teachers to the Sioux Indians. The art and literature mediums chosen for the unit were the "Dream Catcher" and the Iktomi story. The instructional sequence incorporated visuals, explanation, and discussion to develop knowledge of cultural content, text structure, and author's style; allowed for the application of understanding through writing and art; provided a mechanism for review and evaluation; and offered the children the opportunity to share their work with others. A series of seven activities were planned and taught to develop the competencies established for the unit of study. The unit was first taught to a class of fourth graders. To evaluate children's understanding of the information provided in the unit, activities were completed that involved developing an understanding of another culture, appreciating art of another culture, and refining ability to read and write. Since the initial development and teaching of the unit, the process has been incorporated into the teacher training programs of two separate universities. (Appendixes present a list of the six objectives of the unit, a figure which illustrates Bloom's taxonomy and its relation to multicultural discipline-based art education, a time line, webbing diagrams on the use of buffalo parts and on a trickster tale, a list of Sioux symbols, instructions for a related art project, instructions for making amulets, more Sioux symbols, instructions for the KWL strategy, and a chart comparing children's stories to characteristics of Trickster stories.) (RS)

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ED 392 066

Creating Legends for the Future: Linking Art & Literature into Language Arts Instruction & Teacher Training

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Introduction

Donna Norton, in her book *Through the Eyes of a Child* (1995), describes legends as narrative prose with human characters and modern settings. While legends often embroider historical facts, they are usually regarded as true by both the storyteller and the listener. Myths, in contrast, are set in the remote past; are taught to be believed; and are cited as authority in answer to ignorance, doubt, or disbelief (p. 267).

In an attempt to answer ignorance, doubt, and disbelief, traditional teacher education programs perpetuate myths by preparing teachers in a climate which is insulated from the everyday problems of today's public schools. It is not until the student teaching semester that many preservice teachers come face to face with the problems of poverty, fear, and lack of hope that pervade many rural, suburban, and urban schools in this country.

While these new teachers may be able to use a variety of instructional strategies; provide a wide range of materials; and establish a climate where learning styles are acknowledged, children are allowed to take risks, and writing and reading are encouraged, they often lack the basic skills needed to relate to the many different cultures of the children they teach. This lack of understanding exacerbates an already critical problem. In the introduction to his book, *Star Teachers of Children in Poverty*, Martin Haberman states,

> For the children and youth in poverty from diverse
> cultural backgrounds who attend urban schools,
> having effective teachers is a matter of life and death.
> These children have no life options for achieving decent lives
> other than by experiencing success in school (p. 1).

Helping new teachers to create legends in this "life or death" world of education is a daunting task. Today many teacher education programs structured as Professional Development Centers help future teachers make connections between the knowledge and understanding they have of themselves and their own cultures, and an understanding and acceptance of

the cultures of others. It is our belief that we can prepare qualified new teachers through the use on a curriculum rich with the integration of art and literature to become sensitive to the cultures of others, and develop a sense of pride and self esteem through an understanding of their own cumture.

The purposes of this presentation are to describe (1) the development and teaching of integrated art and literature units, and (2) to describe a training model which incorporates these units to help preservice teachers gain understanding of a culture other than their own and apply their new knowledge to the teaching of at-risk children.

Integrating Art, Literature, and Culture

In the summer of 1993, as part of a university sponsored summer program for minority youth, we, teacher trainers and artist alike, began exploring the idea of integrating literature and art through cultural studies. The result of that initial planning was a thematic unit designed to help children be a part of the unending circle described by Thom (1992) in his book *Becoming Brave*..

> In the Indian world, all aspects of a man's direction in life are passed from person to person and generation to generation through constant, detailed, oral history and repeated ritual. An unending circle.

We wrote the unit to expose elementary children, and ultimately university preservice teachers, to a particular cultural group, the Sioux Indians. We did this by analyzing the art and literature of that culture. To do so, we provided for the children an extensive amount of background information so that they could become familiar with not only the culture of the Sioux, but also the era from which the culture came. The art medium we chose for the unit was the Dream Catcher. This symbolic sculpture exemplifies art's place in the lives of the Sioux people. It functions as a part of a child's cradleboard and

symbolically provides a means of protecting the child from a night's bad dreams. The literature we used was Paul Goble's trickster tale of *Iktomi and the Boulder* (1988). To the Sioux, Iktomi is held responsible for the irrational and chaotic aspects of creation such as floods and droughts (Goble, 1988). The unit was designed to accomplish six major objectives. The children had the opportunity to:

1. Develop an understanding and appreciation of the Native American culture of the Sioux Indians;
2. Secure an understanding of the structure, language, and content of *Iktomi and the Boulder* retold by Paul Goble;
3. Analyze the story and relate that knowledge of the book to their understanding of the culture;
4. Use the above information to create a piece of Native American art appropriate for the cultural group;
5. Create a trickster story in the style and form of the Iktomi tales;
6. Understand the difference between the Native American symbols and the thoughts for which they stand.

The instructional sequence incorporated visuals, explanation, and discussion to develop knowledge of cultural content, text structure, and author's style; allowed for the application of understanding through writing and art; provided a mechanism for review and evaluation; and offered the children the opportunity to share their work with others.

We taught the unit the next spring in a fourth-grade classroom in a school which, at that time, served 672 children in grades Pre-K through fifth grade. The changing campus demographics reflected a rapidly growing minority population within the community. Testing on the Texas Assessment of Academic Skills during the spring of 1993 showed that only 18% of the children were meeting minimum expectations in reading, writing, and mathematics.

To develop the competencies established for the unit, a series of activities were planned and taught.

Activity One. We began with a whole-group KWL activity. We asked the children what they already knew about the Sioux. Earlier in the year they had read a story in their basal reader about the Plains Indians. They knew that the Sioux lived in tepees and the buffalo were important to the hunters of the Plains. We asked them what they wanted to know, and they wanted to know about the everyday life of the culture.

Activity Two. We began our discussion of the culture with a statement of the first objective: *You will have the opportunity to develop an understanding and appreciation of the Native American culture of the Sioux.* This was followed by a discussion of eight concepts specifically designed to broaden the children's understanding of the culture. These concepts are:

1. Plains Indian tribes including the Sioux, moved to the grasslands from other areas between 1300 and 1800. With this move, their lives changed.
2. The Plains Indians are often referred to as People of the Horse.
3. The buffalo was important to the Sioux in many ways.
4. The tepee was an excellent structure for the Sioux.
5. Art was a bond of cultural unity thoughout the grasslands, and is today an integral part of the Sioux culture.
6. The pipe is the most powerful symbol of the whole relationship of human beings to the earth and sky.
7. The warbonnet is a sign of leadership and derives much of its power from the legend of the Eagle.
8. For the Plains Indians, symbols are a part of nature, a part of themselves.

To facilitate the discussion, colored transparencies related to each of the concepts were shown and discussed. These transparencies provided the children with both symbolic and representational pictures of the Sioux and their culture. Among these transparencies were a tribal map of the Plains, buffalo hunt, painted horses and men, pictures of bags, pipes, men's and women's

clothing showing beadwork and quillwork, horses with travois, cradleboard, shield, painted tepee, warbonnet, and dances. In addition to the pictures, the graphic organizers were shown and discussed: timeline of the coming of the horse; semantic map of the use of the buffalo; transparency of Native American symbols.

Activity Three: To help the children recall the information presented in Activity Two, the following information was reviewed:

- where the Sioux Indians lived and what type of life they led;
- the relationship of the Sioux to animals such as the buffalo and the horse;
- the tepee and how it was made and decorated;
- the Sioux dress, what they wore or carried--warbonnets, warshirts, beaded moccasins, tobacco bag and pipe--and how these items were made and decorated;
- the differences between ceremonial dress and everyday dress;
- the reverence the Sioux felt toward nature, and how they reflected this reverence in their art.

We prompted the children when necessary, and displayed a sample of earlier shown transparencies to reinforce learning.

Activity Four: We began this activity with a statement of Objective Two as an advanced organizer: (*You will have the opportunity to secure an understanding of the structure, language, and content of the story of Iktomi and the Boulder by Paul Goble*). We clarified for the children what structure and content meant, and explained that we wanted them to understand not only the story, but the way the author retold it. Without showing the pictures, we read the story to the class. One of us read the basic story of Iktomi, while the other provided the sarcastic remarks that were attributed to the group listening to the storyteller. We asked the children to listen carefully to the story, because we would ask them questions about it later. We then asked the following questions

and recorded the children's answers on a blank semantic map:

1. How does the story begin?
2. How does Iktomi look? How does he act? What is his relationship to nature? What does he call the boulder and the animals? How do others treat Iktomi?
3. Why are there two parts to the story? Who is the reader/teller of the first part? Who is the reader/teller of part two?
4. How does the story end? Does it tell something that you did not know before? What is that message called?

Using information provided by Paul Goble in the introduction to *Iktomi and the Boulder* (1988), we described Iktomi to the children.

1. Iktomi is a trickster character of the Great Plains, who is clever, often has magical powers, and is a mischief-maker.
2. He is forever trying to get the better of others, but usually is fooled himself.
3. In older stories of the Plains Indians, the Creator entrusts Iktomi with much of Creation. He is credited with the mistakes of Creation such as earthquakes, floods, disease, etc.
4. There is no correct version of these stories, but the storyteller kept to certain familiar themes and wove variations around them.

The stories reflect the following characteristics:

- the stories had a moral, but no sermon
- they were written in informal language
- all began the same way, "Iktomi was walking along.....
- they suggested from the start that Iktomi was idle, aimless, with nothing better to do (Goble, 1988).

Again using the semantic map, we asked the children to modify their earlier held ideas based upon this new information. We reread the story and asked the

children to supply their own sarcastic remarks. This was difficult for them at first.

Activity Five: We stated Objective Three for the children: (*You will be able to analyze the story and relate that knowledge of the book to your understanding of the Sioux culture.*) ; showed transparencies of illustrations from the book (p. 4--tepee, p. 6--Iktomi in best clothes, p. I I --Iktomi smoking a pipe, p. 3 1 --Iktomi and the boulder, p. 23--the buffalo, p. 30--bats breaking the boulder, p. 32--Iktomi walking away); and helped the children relate the information provided in these illustrations to what they had learned about the Sioux.

The children were able to make the following inferences:

- Iktomi is a modem man because on page 4 there is a sign saying "Back Tomorrow." Early Sioux did not have a written language, they passed down information by telling stories. The tepee was painted with both pictures (man's art) and symbols (woman's art).
- Clothes like these are only worn for special ceremonies and are heavy and hot. Iktomi should not have worn the warbonnet. The eagle feathers are given for generosity or bravery. He is too young, and he does not seem like a brave man.
- The pipe must be important to Iktomi. When he is tired, he sits under the rock and smokes to give him strength.
- Doesn't Iktomi know that the rock is important (a spirit), when he tries to trick it? He is going to get into trouble.
- Iktomi uses the buffalo. He should be good to the buffalo because the buffalo gives him most things he needs.
- Iktomi uses the bats to break the boulder. He does not appreciate what they do for him. He thinks only of himself.
- Iktomi is a modem man. He is wearing a baseball cap and socks. He is still the same, he has not learned a lesson.

Actively Six: After stating Objective Four: *(You will use the information you have learned to create a piece of native American art that mirrors the environment of the Plains Indians,)*, we moved from the voice of literature to the

voice of art. On this day we broke the class into two groups--one making the Dream Catcher and one writing group stories. For the first group (approximately two-thirds of the class), we told the story of the Chippewas or Ojibway Dream Catcher and explained much about the symbolism of each natural material that would be woven into it. At this point the feathers, beads, leather, fir, and sinew were carefully arranged in baskets and on rugs. By the time the Dream Catcher was well under way, there were beads under the table, feathers in the boys' hair and fur on their shoulders. They also were wearing the rugs. We asked for two or three children who liked to sew or were patient to weave the web. Other children painted beads, clipped feathers and strung shells on sinew for the fringe that would later be hung from the willow hoop. As they worked with natural materials, they began to see how different it is to attach anything without a glue gun or Magic tape. All feathers and fur need to be tied, strung or notched. The fresh herbs and grasses smelled wonderful wrapped into bundles and made the classroom smell as fragrant as the Plains. We talked as we wove about the symbolism of the materials, urging the children to be careful and finish their work in a beautiful and neat manner. We tried to instill in them the knowledge that the real beauty of this sculpture is in the ideas, materials and decoration each group brings to its own creation. We rotated groups during the day so all children had time with each activity.

Actively Seven: At the same time, the other third of the class began work on its own Iktomi story. The activity began as before with a restatement of an objective: (*You will also create a trickster story in the style and form of the Iktomi tales).* To do this, we asked the group to brainstorm a title for the story and write the first draft which consisted of only Iktomi's adventure. For this activity, we served as scribe, taking down the dictation and retyping the draft to be edited the next day. This group rotated and we repeated the process described. The next day, we distributed clean typed copies of each group's first draft story. Then we asked each group to read its story and make changes in the content itself. Again we served as scribe. After this process was completed, each group

added its own sarcastic comments to the story. This step as especially enjoyable for the fourth-graders once they knew that they were not going to get into trouble for saying such things in class. Finally, each group added the moral to its story. The groups then checked the stories for errors. At the beginning of the last day, we passed out books containing all three of the stories to each student in the class.

Assessment of Student Learning

To evaluate the children's' understanding of the information provided in the unit, the following activities were completed.

Developing an understanding of another culture. On the last day, we finished the "L" portion of the KWL Chart we began on the first day. In doing so, we found that the children learned that within the Sioux tribe, women and men approach art in different ways. Women make the tepees, but men paint the symbols on them. Men paint pictures of animals and objects while women paint geometric shapes which stand for objects and ideas. Women make the pipe stems, yet men carve designs on the bowl. They remembered that pictographs tell stories. The children also learned at least two characteristics of Iktomi "trickster" stories. They remembered that all of the Iktomi stories start alike, and that the stories have a moral to explain why some things happen. In terms of the everyday life of the Sioux, they remembered that women take care of babies and carry them in a cradleboard, and that the Dream Catcher is powerful and keeps bad dreams from the child. They also knew that the Sioux view life as a circle like the hoop of the Dream Catcher.

Appreciating art of another culture. The evaluation of Objective Six (*Understanding the difference between the Native American symbols and the thought for which they stand*) was accomplished subjectively. By observing the children's behavior, we found that they applied their understanding of the art in many ways. Little Spider designs (Love Charms) began to appear on book covers and notes passed to best friends; boys clipped feathers for bravery; and

girls wove fur and shells in their hair. As we played tapes of Sioux flute music throughout the unit, we noticed that the children would consistently restart a finished tape. While the children came to understand something about universal meaning of symbols, they got somewhat carried away trying to use all the beads, shells, and feathers, making necklaces for everyone and surreptitiously taping feathers together when frustrated with wrapping and tying. It was frustrating to several of the children not to make a Dream Catcher to take home and hang over their own beds. It became evident by their discussion and behavior, that art can sometimes communicate meaning by transcending time, culture and traditional symbol systems (Bongiomi, Cummings, & Fitzgerald, 1991). They knew that Native American art was made by the hands of the people. This idea of originality of concept, creativity of design, and joy of craftsmanship appealed directly to them. We found that creating the Dream Catcher and Iktomi stories become an act of homage for these children who were inspired by another culture's works.

Refining ability to read and write. We evaluated the reading and writing skills of the children by comparing the final drafts of the three groups stories to the characteristics of Iktomi tales suggested by Goble (1988). We found that each of the groups wrote a trickster story which began in the traditional fashion with "Iktomi is walking along .... ;" used informal language; provided an appropriate moral; and developed secondary characters (bats, buffalo, eagles, horses, cheetah, ants) which were suitable for this type of writing . While all three groups saw Iktomi as a liar, only two of the groups depicted the protagonist as a trickster. In one story he was pictured as a weak, ineffective, afraid victim. in all three stories he survived in the end; although in one story he was not aware that people were laughing at him. Children in two of the groups seemed to enjoy very much writing the sarcastic remarks for the audience. The third group produced a story that was weak in several aspects. This group used sarcasm sparingly, developed a primary character without many of Iktomi's traits (except lying), and failed to provide a coherent

plot sequence. While the stories written by the three groups varied, knowledge of the Sioux culture was apparent in all three stories. The following examples from the three stories reflect the children's' understanding of Native American reverence for nature:

Story I: The rabbit called Iktomi "Older Brother" and Iktomi called the rabbit "Little Friend." The eagle picked up Iktomi and carried him away from harm.

Story II: Iktomi called the buffalo and bats "Little Brother." The horse rescued Iktomi from under the rock.

Story III: Iktomi called the magic blanket "Brother Blanket" and the blanket saved him from the ants.

The concept of magic powers was also present in all three stories:

Story I: Iktomi met a magical, ugly, black rabbit who later turned into a cheetah.

Story II: The rock was angry because Iktomi called him names.

Story III: Iktomi's blanket came alive and saved him from the ants.

If time had permitted, we would have asked the groups to develop further their understandings by providing opportunities for them to share their stories with the others; keep a notebook of vocabulary words, pictures, and symbols; draw cover illustrations for the stories; create personal amulets with their own private message inside; and discuss the concept of Folk Art ; and choose other cultures they might study in a similar way.

Using the Model with Preservice Teachers

Since the initial development and teaching of the unit in 1993-1994, the process has been encorporated into the teacher training programs of two separate universities. Each of these universities, one in a rural area and the other in an urban setting, uses a Professional Development Center model for

teacher training. Students in these programs spend 2-3 semesters in the "field" working with master teachers. This provides an excellent setting for the development and teaching of thematic units based upon culture. The language arts and social studies components of these programs provide opportunities for students to research a culture other than their own; develop an integrated thematic unit; and teach the unit in classroom with elementary children. In addition, these preservice teachers take courses in multi-cultural education and read a wide variety of multi-cultural children's literature. Through evaluation of units and observation of teaching by university personnel and mentor teachers, these future teachers are continuing to demonstrate that preservice teachers can indeed gain an understanding of a culture other than their own. Instead of perpetuating myths, these future teachers are weaving legends that will affect the lives of children.

Conclusion

The purposes of this presentation were first to described the development and teaching of an integrated thematic unit about the Native American culture of the Sioux; and how elementary children applied this new knowledge by creating art and literature appropriate for the culture. The art and literature chosen were the Dream Catcher and the Iktomi story. By allowing the voices of the literature and the art to speak, we were helping the children build bridges between the Sioux culture and their own. It is our feeling that these voices infused the experiences with a spark, a life, that no textbook could contain. They assisted all of us in crossing boundaries and conveyed to us, teacher and student alike, a personal feeling for their culture. The second purpose was to extend these ideas into the realm of teacher preparation: from the world of the child to the world of the teacher-to-be. By helping these future teachers to relate to the cultures of others, it is our hope that they can successfully meet the challenge of today's classroom. In conclusion, this presentation reflects our strong belief in the words of Ernest

Boyer (1985),

> We feel that now, more than ever, all students need to see clearly, to hear acutely and feel sensitively. The language of the arts is no longer simply desirable, but is essential if we are to convey adequately our deepest feelings and survive with civility and joy .

It is a message that all students, regardless of their age, should be allowed to hear and taught to follow.

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Objective 1:

You will have the opportunity to develop an understanding and appreciation of the Native American culture of the Sioux Indians.

Concept 1: Plains Indian tribes, including the Sioux, moved to the grasslands from other areas between 1300 and 1800. With this move, their lives changed.

Concept 2: The Plains Indians are often referred to as People of the Horse.

Concept 3: The buffalo was important to the Sioux in many ways.

Concept 4: The tepee was an excellent structure for the Sioux.

Concept 5: For the Plains Indians, symbols are a part of nature, a part of themselves.

Concept 6: Art was a bond of cultural unity throughout the grasslands, and is today an integral part of the Sioux culture.

Concept 7: The pipe was the most powerful symbol of the whole relationship of human beings to the earth and sky.

Concept 8: The warbonnet was a sign of leadership and derived much of its power from the legend of the Eagle.

Objective 2:
You will have the opportunity to secure an understanding of the structure, language, and content of the story of *Iktomi and the Boulder* by Paul Goble.

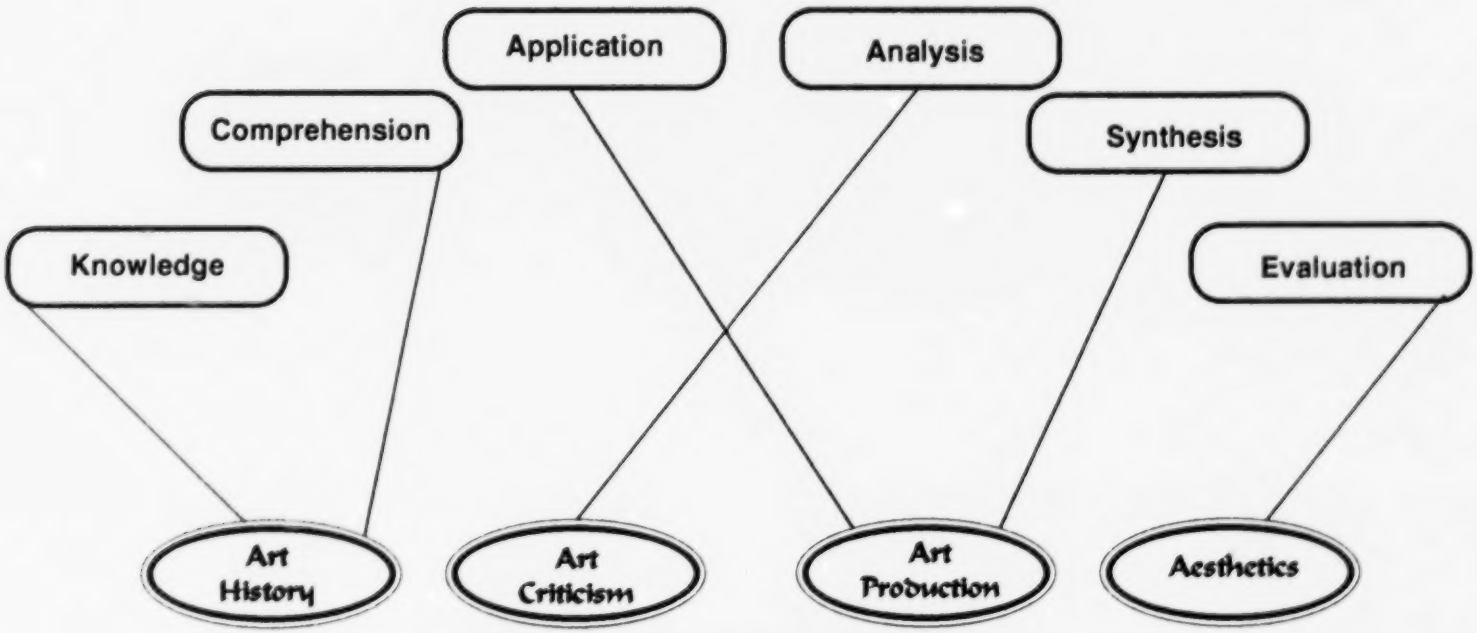
Objective 3:
You will be able to analyze the story and relate that knowledge of the book to your understanding of the Sioux culture;

Objective 4:
You will use the information you have learned to create a piece of Native American art appropriate for the Plains Indians.

Objective 5: You will also create a trickster story in the style and form of the Iktomi tales.

Objective 6:
At the end of this unit, you will understand the difference between the Native American symbols and the thoughts for which they stand.

Bloom's Taxonomy



Multicultural Discipline-based Art Education

Transparency 3

TIME LINE OF THE INTRODUCTION OF THE HORSE TO THE GRASSLANDS

1541

Coronado brought first horses to the Southwest.

Southwest Indians tended horse for the Europeans.

Late 1500's

Southwest Indians first owned their own horses.

Early 1600's

First Plains tribesmen secured beginnings of their herds by trading with other tribes and sending raiding parties to the south.

1770

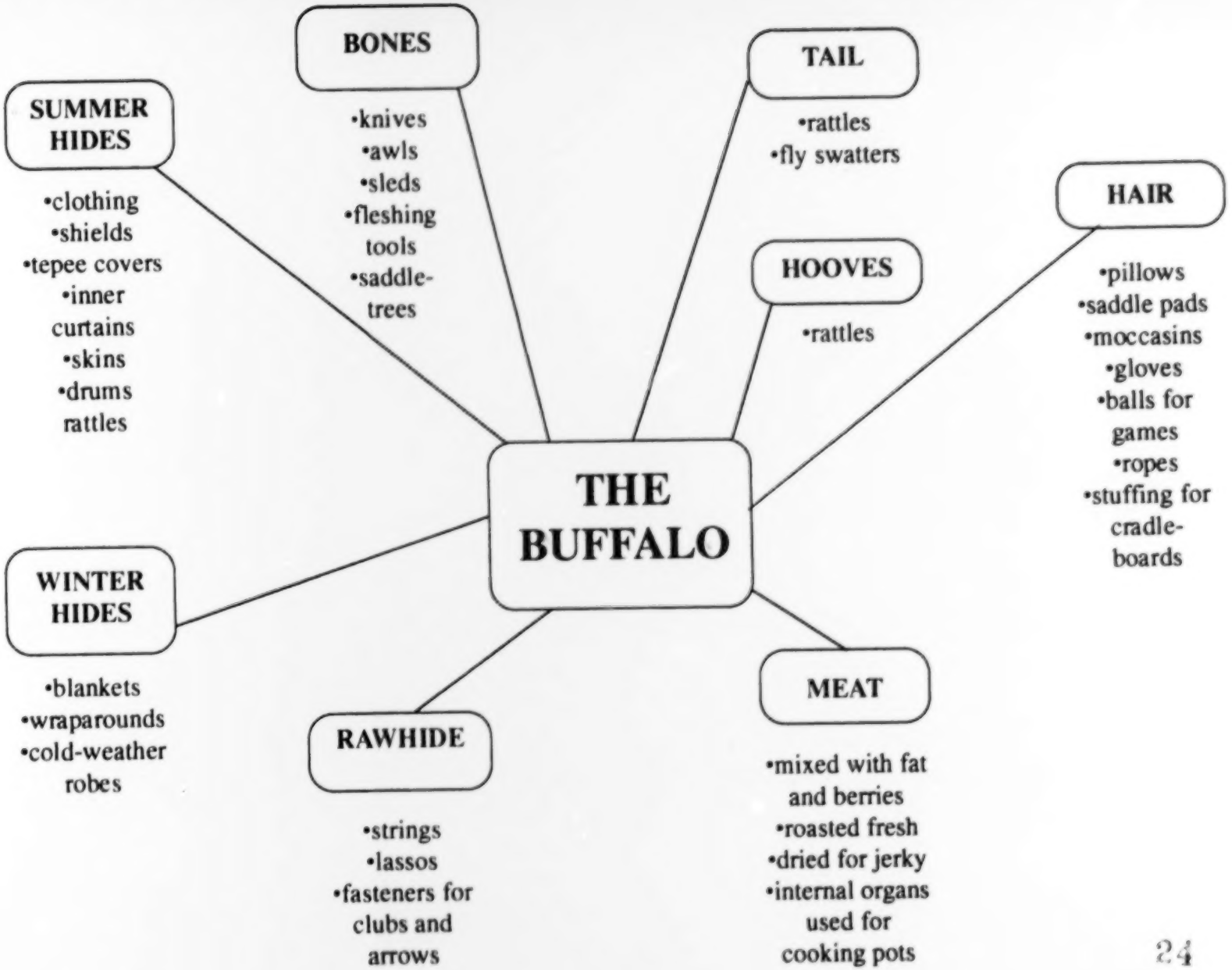
Almost every grassland tribe had it's own mounts.

Tribes began to develop own stock.

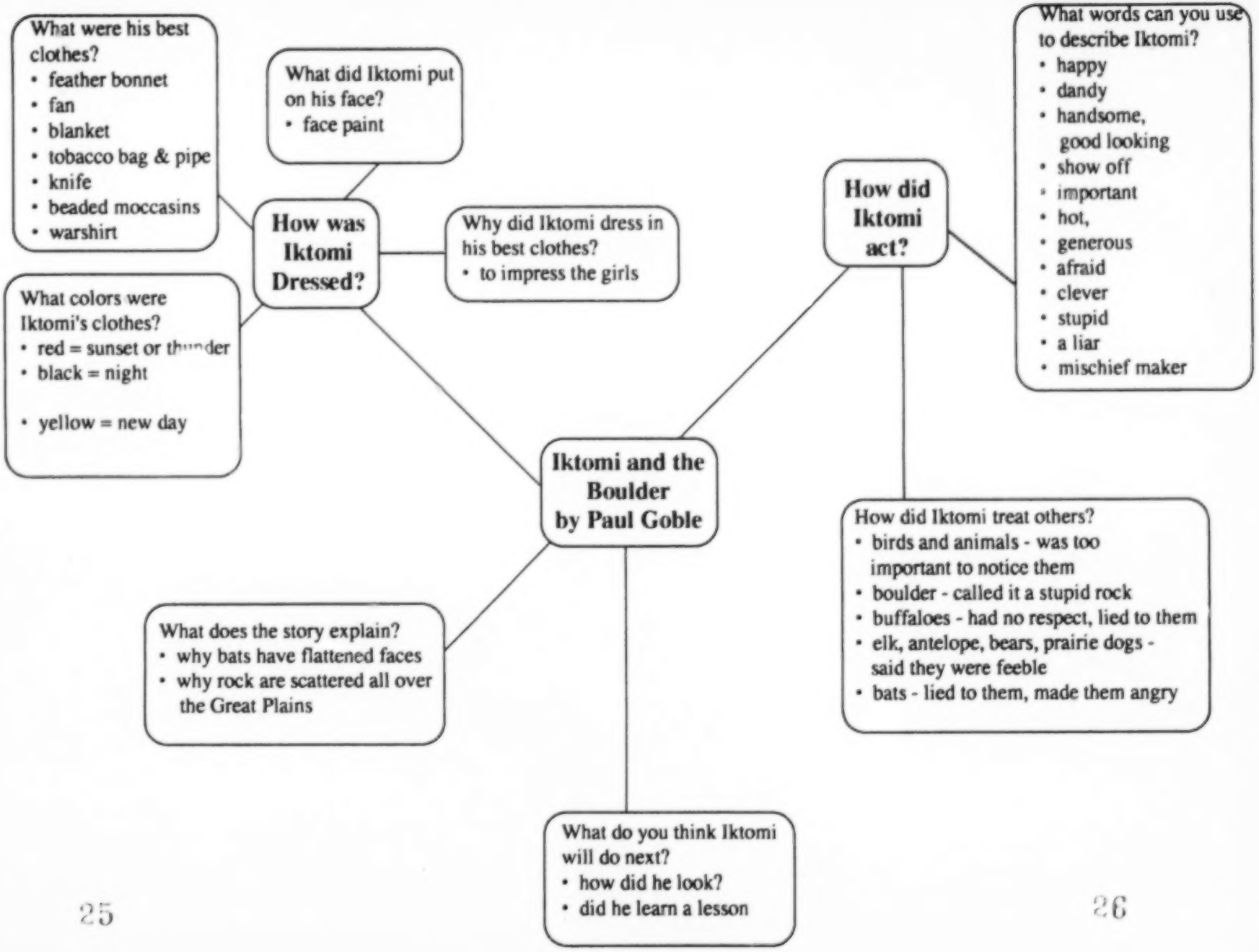
1800

Original Spanish horse (1/2 Andalusian and 1/2 Arab) became the Indian pony with shaggy coat and small stature: pintos, duns, splotched cayuses.

In battle and hunt they far excelled the European horses.

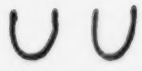


Transparency 5


Iktomi and the Boulder by Paul Goble
How was Iktomi Dressed?
What were his best clothes?
• feather bonnet
• fan
• blanket
• tobacco bag & pipe
• knife
• beaded moccasins
• warshirt
What did Iktomi put on his face?
• face paint
Why did Iktomi dress in his best clothes?
• to impress the girls
What colors were Iktomi's clothes?
• red = sunset or thunder
• black = night
• yellow = new day
How did Iktomi act?
What words can you use to describe Iktomi?
• happy
• dandy
• handsome, good looking
• show off
• important
• hot,
• generous
• afraid
• clever
• stupid
• a liar
• mischief maker
How did Iktomi treat others?
• birds and animals - was too important to notice them
• boulder - called it a stupid rock
• buffaloes - had no respect, lied to them
• elk, antelope, bears, prairie dogs - said they were feeble
• bats - lied to them, made them angry
What does the story explain?
• why bats have flattened faces
• why rock are scattered all over the Great Plains
What do you think Iktomi will do next?
• how did he look?
• did he learn a lesson

Transparency 6

SIOUX SYMBOLS



HORSE HOOVES

THE SUN WITH FOUR DIRECTIONS

FOUR DIRECTIONS

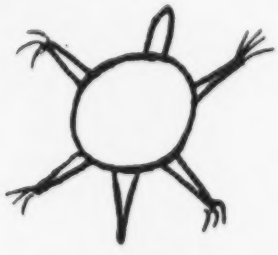
MEDICINE SYMBOL

THUNDERBIRD

IKTOMI, THE SPIDER

LIGHTENING

BUTTERFLY



THE TURTLE

HORSE RAIDS

WAR PARTY LEADER

FOUR DIRECTIONS

HAIL

COUP MARKS

MOUNTAINS

STAR AND MOON

APPENDIX
RELATED ART PROJECT

NATIVE AMERICAN AMULET

BACKGROUND

The amulet can be integrated into numerous Native American literature studies. As is true with many tribal objects, the amulet was used by various tribes in different ways. Some of them are:

Sioux - The Amulet was sewn as a pouch or animal shape and held the child's umbilical cord. Common animal shapes were the turtle and sand lizard which were symbols of longevity since they were so hard to kill. The sand lizard loses his tail, wiggles away and grows another. The turtle lives long, grows old. You kill a turtle and its heart will beat for days. The amulet was made by the child's grandmother, often beaded and attached to the cradleboard and then worn around the child's neck. There were two umbilical cord amulets. One was a decoy to attract evil spirits. A small child among the Sioux is therefore called "he who wears his navel."

Hupa of California - The shaman carried a medicine bag (amulet) with other talismen in it such as, coyote feet, dried lizards, snakeskins, a rattle, thunderstick, colored pebbles for power. A child unfortunate enough to stand in its shadow might die.

Eskimo - Amulets were endowed with great supernatural powers that helped the person on the hunt, assured them good health, propitiated the spiritual world. Some amulets were stones, teeth, miniature knives, pieces of animal skin. When an Eskimo travelled, amulets were attached to the clothing. Amulets gained power as they got older and developed specific functions. For example a small piece of polar bear bone was enough to make an Eskimo invisible when stalking caribou.

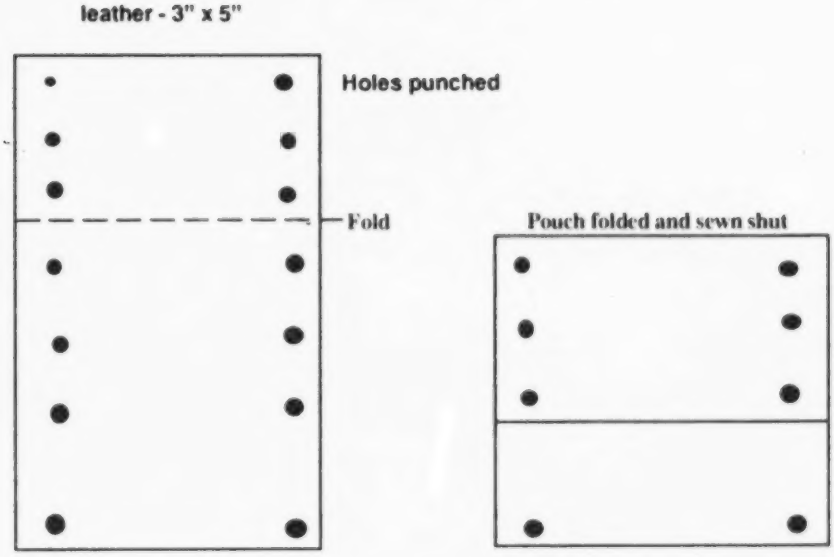
WHAT WE TOLD THE CHILDREN

Tell the students some of the stories above and ask the to think about something that means alot to them - an animal, a picture, a particular belief, a song - whatever they feel as important to them. Give them a small square of paper to put it on. The power of the symbol is that it was personal and they were not to tell it to another or its power as a symbol would be weakened. They then folded it up and sewed it closed inside the leather pouch which they decorated and wore around their necks.

MATERIALS NEEDED

Leather with holes punched (cloth will do)
Sinew, thread, raffia to sew amulet shut
Feathers, shells, bells, beads, whatever you have
Paper or small piece of thin leather to write on
Pens

Amulet Instructions



Decorate with feathers, shells, beads, whatever natural materials you or the children can find. We feel is it important to keep the materials natural and the process as well. That means no glue guns.

EYES
To see more clearly
MOUTH
To speak truthfully

SPIRITUAL SUN SYMBOL
To light all paths of life

ARM
Strength, courage and character, to raise above oneself
WRIST
To bend, tolerance towards others
HAND
Charity and love, extend to others help and kindness
SPLIT LEAF
Sharing new knowledge with others

COURSE
Four directions–paths of the earth to reach every trail

SEEDS
For wisdom and new thoughts

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from Grandfather Storyteller, Pablito Valarde

KWL Strategy

1. Before reading, brainstorm what children know about the topic and record in the "K" slot..
2. During reading, have students read actively, looking for new information and record as "W."
3. After reading, have students reflect on what they have learned and complete the "L."

K What we know	W What we want to find out	L What we learned
Categories of information we expect to use A. B. C.		

Comparison of Children's Stories to Characteristics of Trickster Stories

Characteristics of Trickster Stories (Goble, 1988)	Story I Iktomi and the Rabbit	Story II Iktomi and the Horse	Story III Iktomi and the Blanket
Characterization 1. Iktomi is clever, has magical powers, and is a mischief-maker. 2. He tries to get the best of others, but usually gets fooled himself.	1. Iktomi is a mischief maker who takes a blanket for a rabbit and tells lies about a cheetah. 2. Iktomi lies to get help, but is saved in the end.	1. Character rather weak with few of Iktomi's characteristics. 2. Character depicted as victim rather than trickster.	1. Character is a mischief-maker who disrupts talent show. 2. Character is a lazy, show-off who does not have a true picture of himself.
Theme 3. There is no correct version of these stories, but the storyteller keeps to certain familiar themes and weaves variations around them.	3. This story follows the original story very closely in structure, but changes characters from bats and buffalo to rabbits, cheetah, and eagles.	3. Story is not well organized and shows only superficial understanding of Iktomi story. It begins with bats and buffalo (from original story) and ends with horses.	3. Story is creative and full of new ideas: going to school, talent show, anthill, blanket as " brother."
Style 4. Stories are written in informal language.	4. Story written using informal language (ucky), with very good use of sarcasm (What a liar!!!).	4. Story uses informal language, but sarcasm is used only sparingly.	4. Story shows good use of informal language (Hay!) and sarcasm (He is such a scardy cat!!).
Structure 5. All stories suggest from the start that Iktomi is idle, aimless, with nothing better to do. 6. All begin the same way, "Iktomi was walking along...." 7. The stories have a moral, but no sermon.	5. Iktomi's character is not clear in the beginning. 6. Begins story in traditional fashion. 7. Two morals are given: why cheetahs run fast, and why eagles have claws.	5. Iktomi's character is not clear in the beginning. 6. Story is started in traditional fashion. 7. The moral of the story tells why horses have flat hooves.	5. In the beginning of the story there is a purpose for Iktomi's actions, he is going to school. 6. The story begins in the traditional fashion. 7. The moral provides information on why ants are everywhere.

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